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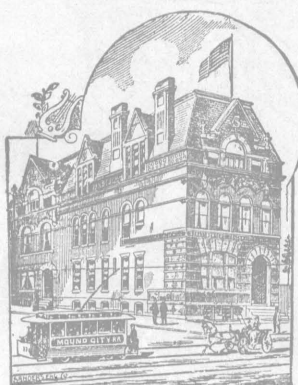
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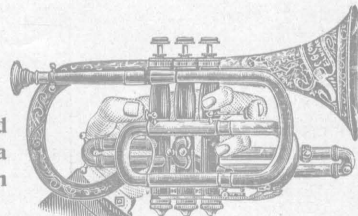
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to the  
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The following is a portion of the sketch that was compiled some years since by pupils and friends, for A Woman of the Century. It is now given for publication by request of "The Musical News."

MRS. KATE J. BRAINARD was born in New York City. Her father, Rev. D. E. Jones, compiler of "The Temple Melodies," the first hymn and tune book ever used and made popular in this country, was of Welsh descent, a man of rare character and versatile ability. Her mother was a woman of great natural gifts, both of voice and mind, and a regular contributor to the literature of the day. The daughter inherited in a marked degree their musical talent. When but a very little girl she studied the elements of music under her father, and began piano lessons when but seven years old. At an early age she surprised and delighted her father by carrying the alto in part-singing, "making it" up with wonderful correctness. An interesting incident apropos of this is narrated by Mrs. Brainard herself, who vividly remembers a morning while the family were at worship, and as she joined in the singing her father jumped up impulsively, and taking her in his arms exclaimed: my little daughter is singing alto."

At fifteen Mrs. Brainard began her loved and life work of teaching. At the same time musical studies both vocal and instrumental, were faithfully and constantly carried on under the best masters in New York and Boston. Very rapid progress was made in florid singing, execution and the trill seeming to be a natural gift. The quality of her voice which was light, was remarkable for its purity, and always spoken of as a voice of "rare sweetness."

In 1855 Mrs. Brainard moved to Chicago and became quite noted as a vocalist, her most successful solos being those of the "Messiah" and "Creation." While there her vocal studies were continued under Mrs. Emma Gillingham Bostwick, a popular singer and teacher of that time. In 1862 Mrs. Brainard was married to Ira Shayler

Brainard. In 1865 they moved to St. Louis, where Mrs. Brainard became one of the leading sopranos, receiving a large salary in Dr. Post's Church where she remained many years. In 1886 she assumed charge of the music in Mary Institute, the female department of Washington University, numbering in recent years nearly four hundred girls. During the nearly twenty-seven years of her labors there Mrs. Brainard missed but one commencement, two annual musical rehearsals, and was "late" but twice. Her class work as systematized and developed in Mary Institute, is deservedly monumental. From the primary to the graduating class, sight-reading, ear-testing, scales major, minor and chromatic, intervals, part-singing, musical elocution, phrasing and study of classical compositions, all perfectly graded and analyzed, have given to musical community of St. Louis each year many good readers and intelligent singers.



Mrs. KATE J. BRAINARD.

In addition to Mrs. Brainard's chorus work a portion of her time was given to private teaching. One of her pupils has made a reputation abroad, and others are occupying positions as choir and concert singers and teachers. For several years a quartette of ladies known as the K. J. B's, was drilled by Mrs. Brainard and accounted by musicians as a very artistic combination.

During her career at Mary Institute she frequently spent her vacations in the east with some prominent teacher to obtain new ideas for her work. One vacation was spent in Europe, where she studied in London and Paris with Viadot, Sainton-Dolby and Garcia.

A well known musician of St. Louis, Mrs. Charles Balmer, in a letter to Mrs. Brainard, says: "You know how much I admire you as one of the most accomplished and gifted teachers of vocal music St. Louis ever had. Although an old and experienced musician myself, I bow with profound respect before your musical knowledge and

methods." Another letter from her written after Mrs. Brainard had resigned her work at Mary Institute says: "I am overjoyed to hear of your being 'at it again.' You with your big stock of knowledge, and a soul full of devotion and untiring effort in the sacred art we both love, ought not to retire. For one like you cannot easily be substituted. I am filled with admiration for yourself and your work."

The late Mr. Weber said in a letter to Mrs. Brainard in reference to some beautiful songs he had written: "When the work was done, when the little songs were safely anchored on paper, then came the question to whom to dedicate them. This was easily answered, for to whom could I more appropriately inscribe them than to you my dear friend, the acknowledged master in your profession, who by honest labor and rare tact, have formed, developed and artistically perfected so many voices. Accept then these songs as an humble tribute of my esteem and admiration of you as a lady and a teacher."

One of the patrons of Mary Institute who had also been a teacher there, wrote after Mrs. Brainard's resignation: "I cannot bear to think of you not being in your place which no one else can ever fill. The influence of your sweet, gentle and well poised character, has been in my judgment of as much importance as your skill in training."

Many poor girls with promising voices have been started in their musical career by Mrs. Brainard. During the past thirty years her name has been associated with the progress of musical art in St. Louis, and persons now prominent as professional and amateur musicians can refer to her as their conscientious guide during their struggles and studies.

The late Dr. George F. Root of Chicago said, "I am glad to learn that in a work entitled 'A Woman of the Century,' there is to be a sketch of the life of Mrs. Kate J. Brainard, for a woman who can hold for twenty-six consecutive years the principal of the musical department of an institution of the distinguished merit and high requirements of Mary Institute of St. Louis, can be no ordinary person and well deserves a place among the prominent women of the Century. No woman can make such a record as this of Mrs. Brainard's, without possessing remarkable qualities. She must be cultivated and refined, must have tact and discretion, and must be rich in resources to enable her to keep the interest and enthusiasm of her pupils. In all her work she may be triumphantly tested by the divine statement, 'By their fruits ye shall know them.' My acquaintance with Mrs. Brainard began when she was a little girl in her father's home, and from that day to this I have with peculiar pleasure her steady onward progress and success."

Mrs. Brainard has been actively interested in church work since she was thirteen, at which time she united with Dr. Hatfield's church in New York City and has ever since given her time and voice never refusing to "lend a hand."

Mrs. Brainard has been the recipient of numerous highly complimentary letters from musicians and singers of note in St. Louis and elsewhere, the public press, and also from many pupils and friends in regard to her public and private work. She is still engaged in active service as a teacher of singing.

Mrs. Brainard is living in her artistic home "Hedge Cottage" Webster Groves, one of the suburbs of St. Louis.





The St. Louis Quintette Club gave its first Concert, January 25th, at the Memorial which attracted a crowded house. The Club has been re-organized and consists at present of George Heerich, First Violin; Val. Schopp, Second Violin; R. Schuchmann, Viola; Carl Froehlich, 'Cello; Alfred Ernst, Piano. The program consisted of Beethoven's Quartette No. 5 in A and Dvorak's Quintette Op. 31, both of which selections were excellently played and well received. The vocal selections, sung by Miss Louise Froehlich were well adapted to the lady's cultivated voice; her good enunciation and expressive style of singing deserve special mention. Mr. A. Ernst distinguished himself by the playing of a Fantasia on a German folksong. The next Concert will take place March, the 1st.

An apology is due to the St. Louis Musical Club for an error in last month's "Musical News" in attributing the engagement of the Composer-Pianist, Mr. Edward MacDowell to the Tuesday Musicales.

Miss Rose Ford, who made an enviable reputation for herself as a talented Violinist, thanks to the excellent teaching of Mr. George Heerich, is at present continuing her studies at Berlin under Mr. Wirth, who is second violinist of the celebrated Joachim Quartet.

Miss May Farr, a promising pupil of Mrs. K. G. Broadbuss, sang two Solos on Sunday Evening at the lecture given at the German Lutheran Church of the Holy Ghost by Rev. Dr. Ilgen. The Aria: "O rest in the Lord" from Mendelssohn's *Elijah* and a composition by Marsh were sung with great taste and feeling, the latter work giving the lady special opportunity to show the cultivation of her voice. Mr. Ernst Krohn appeared the same evening singing Bohm's: "*Das Lied, das mir die Mutter sang*" and "*Leichter Sinn*" by K. Mahlberg; both selections were well suited to his natural good voice.

The Liederkrantz Society gave strong evidence of its tendency to cultivate Music as an art by the Grand Concert given January 15th, at their hall. The first part was devoted to the Vorspiel of Wagner's: "*Tristan and Isolde*" performed by 35 members of the Choral Symphony Orchestra under the direction of Mr. Egmont Froehlich. A Cantata by C. Zuschneid for Male Chorus, Soli and Orchestra was selected for the second part, receiving a most creditable reading. The Solo

parts by Miss A. Kalkmann and Messrs O. Hein, B. Dierkes and E. W. Froehlich were sung artistically although the singers had not so great a chance to distinguish themselves, as their abilities admit; the composer seems to lay more importance to the Chorus work which, as before stated, was excellent.

The Spiering Quartet appeared January 11, before the same small but thoroughly enthusiastic audience as on former occasions. It is to be regretted that Chamber Music is not as much appreciated in St. Louis as in other cities where the Spiering Quartet performances attracted large audiences. The following program was performed in an artistic and praiseworthy manner: *Schumann*: Quartet in A major. Op. 41, No. 3. *Kroeger*: Quartet for Piano, Violin, Viola and 'Cello. D minor. *Beethoven*: Quartett in G major. Op. 18, No. 2. Mr. E. R. Kroeger played the piano in his own composition, which was received with warmest applause and gave evidence to his industry and skill in the higher branches of Music. The last Concert will take place February 8th, at the Memorial Hall.

The Legion of Honor celebrated its nineteenth Anniversary with a Re-Union and Concert at the Music Hall, January 10, which crowded the auditorium to overflowing. Most of our old time favorites appeared. The Estudiantina Quartette consisting of Miss M. E. Maginnis, Miss Martha Kellersman, Mrs. Nannie K. Dodson and Miss Nuncie Sabini contributed some excellent numbers. Solo and Duets were sung by Mrs. Thomas P. Morse, Mrs. O. H. Bollman, Mr. Vinson and Mr. Dierkes. Mr. Charles Kaub performed a Violin-Solo very tastefully; it was likewise pleasing to notice that Mr. G. Buddeus was also engaged playing Liszt Rigoletto Fantasia. Mr. Louis H. Hammerstein officiated as accompanist. The unusual length of the program and the unreasonable demands for encores preclude the possibility of entering into details.

Mr. Theodor Comstock of Keokuk, Iowa has been engaged as Organist of St. John's Episcopal Church where his duties will commence February 28.

The Choral Symphony Society announces another popular Concert for February 3. The program will consist of Wagner's Overture: "*The flying Dutchman*"; *Schumann's*: "*Trauemerei*"; *Grieg's*: "*Peer Gynt*" Suite

No. 1. and one of Strauss' Waltzes. The favorite Welsh Baritone, Mr. Evan Williams has been engaged and will be heard in a selection of Solos.

No better testimony to Christ Church Cathedral Choir could be given than the fact that it has been engaged to give a performance of Haendel's *Messiah* in St. John's Church, Keokuk, Iowa, January 25. Professor H. Darby the Organist has every reason to feel proud of such an invitation.

At the dedication of the New Church of St. Francis Xavier the musical services formed a prominent part, which was done by a special choir of fifty voices with Prof. Otten as director and organist. The following was the program of the day:

Processional—"Ecce Sacerdos".....Witt.  
 "Unfold, Ye Portals Everlasting".....Gounod.  
 Third Solemn Mass (Coronation)...Cherubini.  
 Offertory—"Jesu Dulcis Memoria" ....Kotke.  
 Hallelujah Chorus .....Haendel.

The Organ was the old one but rebuilt with all modern improvements by Messrs Kilgen & Son whose work is highly spoken of.

A suggestion to our local musical Clubs may not be amiss viz. to designate on the program the first appearance of any member by the word "*debut*," which will place the audience in sympathy with the "*debutante*" in case of nervousness or stage fright, which are no uncommon experiences with most young ladies.

Miss Jessie Ringen has been engaged to fill the position as Alto in the Second Baptist Church, made vacant through the resignation of Mrs. Lacey who left St. Louis temporarily.

The Rev. Dr. Boyd, pastor of the Second Baptist Church has inaugurated a series of lectures on *Elijah*, and to make the same musically interesting, selections from Mendelssohn's Oratory will form part of the program. The Choir consisting of William Porteous, Mrs. Georgia Lee Cunningham, Charles Humphreys and Miss Jessie Ringen distinguished themselves by their superb singing. Mr. MacIntyre the organist deserves great credit for his untiring zeal in rendering the music in so worthy a manner.

The Choral Symphony Society is making strenuous efforts to give their patrons no cause for complaint having selected Sullivan's Cantata: "*The golden Legend*" for the eighth Concert which will take place February 17. The Soloists engaged for the occasion are Mrs. Corinne Moore Lamson, Soprano; Mrs. W. A. Bonsack, Alto; Mr. Mackenzie Gordon, Tenor, and our favorite Gwyllim Miles. Bass. The two gentlemen hailing from New York. No better ensemble could have been selected.

Mrs. K. G. Broadbuss reputation as a vocal teacher could not have a better endorsement of her ability than the patronage of her pupil, Mrs. T. W. Kempner, who comes twice a year to her from Waco, Texas, making a stay of one month and taking daily a lesson. The



lady possesses a dramatic Soprano of great beauty, and it is to be hoped that she will be heard in public before returning home.

The Morning Choral Society announce a Recital to take place February 1, at the Union Club, on which the celebrated pianiste Madam Fannie Bloomfield Zeisler will appear.

### Tuesday Musicale.

A most enjoyable Recital was given by the fourth section of this Society, of which Miss Maude Barrows was the Chairman, on Tuesday Evening, January 18th. The program was of a miscellaneous character and presented works worthy of the cause to propagate the cause of Music as an art. Miss Mathilde Roach, although apparently nervous, played Liszt's "Tarantella" very acceptably. Two vocal selections sung by Miss Maude Carradine, showed that the young lady is possessed of a rich, well trained voice; Brahms' "Love for ever" was interpreted with great feeling although the low tones in the opening phrase of each verse were rather weak. The French song by Lefevre gave Miss Carradine excellent opportunity to exhibit her ability to sustain tones evenly without straining. In Miss Anna H. Thrane and Miss Maude Barrows the Tuesday Musicale possesses two excellent pianists who do their teacher, Mr. E. R. Kroeger, great credit; perfect technique, fullness of tone, great taste and faultless execution were the distinguishing traits of both ladies. Miss Viola Rosenblatt seemed to suffer from a cold, preventing her from doing justice to herself and the compositions she sung. The singing of Mrs. Z. K. Lewis was an artistic success of which the lady has every reason to feel proud; her tone production, expressive style of singing and perfect execution of the difficult *routades* in Lotti's Aria, "Pur dicesti" deserve special mention and show the thorough training of her teacher, Mrs. K. J. Brainard. Also Chadwick's "Sweet Wind that blows" was sung with commendable taste. Miss E. Louise Reller, a pupil of Mr. A. Waldauer, showed in her bowing good schooling and very creditable technical execution, but her instrument not being in perfect tune, marred the effect of playing which was especially noticeable in the double stops, prominent in De Beriot's seventh Concerto. That Mrs. James L. Blair is a highly esteemed favorite was not only shown by the warm reception accorded her on her entering the stage, but also at the conclusion of her singing when she received quite an ovation. The different styles of three songs she sang were well suited to the compass and quality of her voice, which is rich, full and even throughout. There is something ingenious, pleasing and perfectly artless in her delivery which places the audience in sympathy with her, which is increased by a distinct enunciation. The Rubenstein Hungarian Fantasia for two pianos played by the Misses Jane Good and Florence Hammon formed a worthy climax to the Recital. The difficulty of the

composition needs no comments, while the artistic execution deserves the highest praise and the *ensemble* throughout testified to the careful preparation of the Fantasia. Both ladies are said to be pupils of Mrs. Stephenson who has every reason to feel proud of such capable and painstaking students.

### St. Louis Musical Club.

Memorial Hall was the center of attraction January 15th, owing to the engagement of Mr. Edward MacDowell, Professor of Music of Columbia College, by the St. Louis Musical Club. It was a gathering not only of the members of all our local Musical Clubs, and musical students, but also of almost all our most prominent Piano and Vocal Teachers, who were anxious to profit and ascertain for themselves whether the reputation of the artist, in the double capacity of composer and pianist, as represented by the press notices would come up to their critical expectations. While individual opinions may differ on some small points, yet judging by the generous and spontaneous applause, which in some instances was even overwhelming, it may safely be affirmed that Mr. MacDowell scored a triumph which placed him in the foremost rank of American Musicians. The lengthy program precluded details. It was in the first part that the artist demonstrated his pianistic capabilities in the Bach selections, the practical interpretation of Chopin's Berceuse and his own Polonaise Op. 46, which abounded in difficult passages requiring the utmost strength which taxed the player's endurance to a high degree. The second part presented other features of Mr. MacDowell's innate artistic feeling and expression; among the selections which seemed to make the most impressions were the Templeton-Strong selections and the Nightingale by Alabieff-Liszt. The third part was devoted exclusively to MacDowell's own compositions, each of which fully corroborated the opinion of competent and impartial critics that poetical emotion, artistic conception and interpretation blended in the happiest manner. Tennyson's poem "The Eagle" was an apt illustration; the powerful chords which flashed like lightning from the highest to the lowest tones of the piano aptly illustrated the closing lines of the poem: "And like a thunderbolt he falls." The applause was so great that the piece had to be repeated. The Czardas was also so warmly received that it barely escaped a repetition. The Idyll Op. 28 was a delightful poetical conception. The poem Op. 31 musically seeks to convey the meaning of Heine's lines: "Far on Scotland's craggy shore an old grey castle stands" etc., for the opening themes bring unmistakably to mind the rhythmic and melodic characteristics of Scotch melodies. The closing piece "Concert Study" Op. 36 was a fitting climax to all the preceding for Mr. MacDowell exhibited therein his mastery over technical difficulties with which the composition abounded.

### Choral Symphony Society.

The fifth Concert of the season which was given January 6, was one which left many delightful reminiscences of the popular program upon the large audience, who testified its appreciation by heartier applause than is usually bestowed. Brahms' Academic Festival Overture received a very intelligent interpretation; it is a composition which is always received with favor, not simply because the German folk and student songs are all of a spirited character, but because the instrumentation is so effective that the melodies are never lost sight of, though the artistic devices of the variations are elaborate. The *Aubade printaniere* by Lacombe is a delightful composition in the gavotte style, which was well played and loudly applauded. The Ballet Music from Carmen, concluding with the finale and song of the Toreador was received with such a storm of applause that the audience was not satisfied until the finale repeated. The feature of the Concert however was the debut of Herr Georg Buddéus; no pianist ever received a warmer welcome in St. Louis. The Schytte Concerto in C sharp minor was a happy choice to demonstrate Mr. Buddéus' pianistic attainments; as a composition it cannot be spoken of too highly for, compared with other Concertos, it has merits which few other possess in as much as the Soloist is never lost sight of amidst the orchestral accompaniments while the themes are characteristic and melodious rivetting the attention to the very end. Mr. Buddéus proved himself to be not merely a master of all technical difficulties but one endowed with an emotional temperament whose poetical feeling soared above all vain display of mere digital dexterity; In the Intermezzo the orchestra and piano seemed to vie with each other responsively delicate tonal colors, not often heard in our city, while in the finale Mr. Buddéus excelled in viril strength and execution of Octave passages which gave further evidence of skill and virtuosity. Spontaneous, hearty and well deserved was the plaudit which greeted the artist at the conclusion; three recalls did not satisfy the audience until the applause was responded to by an Encore when Mr. Buddéus played "Murmuring Breezes" by Jensen-Nieman. In the second part Mr. Buddéus played the following Solos:

(a) Gondoliera, - - - A. Ernst.

(b) Etude, - - - A. Henselt.

(c) Rhapsodie espagnol - F. Liszt.

All of which gave further proof of his artistic accomplishments and innate talent already attended to. All pianists of eminence have ever deemed it necessary to show their artistic superiority by the performance of one of Liszt's composition; the Hungarian Rhapsodies were the usual "*chevaux de bataille*" but having become rather hackneyed Mr. Buddéus selected the Spanish Rhapsody, which however, notwithstanding its enormous difficulties and its excellent interpretations cannot be said to be as pleasing and attractive as the Hungarian Rhapsodies, it is a composition which on ac



count of its length the Germans would call a "Bandwurm" but that did not prevent the audience from showing the artist their appreciation of his playing, in response to the clamor for an encore, he played Godard's "Guirlandes" which had already gained him in Europe the highest encomium for great refinement in touch. While it is pleasant to record so enthusiastic a reception on the part of the general public, it is still more gratification to notice the sincere congratulations which were tendered to Mr. Buddeus by some of our representative musicians as he left the Hall, when he was greeted by Mr. Victor Ehling and Messrs. Abe and Herman Epstein in the most cordial manner. The Concert concluded with Strauss' popular Waltz "Mein Schatz" which was played *con amore*.

The sixth Concert of this Society which was given January 20 added fresh laurels to both orchestra and conductor. The Tschai-kowski Symphony No. 6 is unquestionably a work which will unquestionably associate the Russian composer's name with the most gifted of orchestral writers, irrespective of nationality. Originality melodious themes, exquisitely tender as well as powerful orchestration and above all the most skillful developments of motives and themes are noticed in every movement of this stupendous work. The work had been most carefully prepared and rehearsed; when the audience expressed its delight by prolonged applause, at the end of the third movement, it was a most fitting opportunity to notice Mr. Ernst waving his hand to his army of excellent players as to indicate that to them belonged the credit of the performance. The difficulties of the Symphony are enormous. Few of the audience probably realized from the smooth performance of the second movement, the almost herculean task of playing and conducting quintuple (5-4) time. A recent review speaking of the movement says that it seems like a perverted Waltz but it would take three legs to dance it. Perhaps nothing justifies the designation of "Pathetique" to this Symphony more than the last movement. The tender strains which the first Violins sing so exquisitely at times, forcibly remind one of the second part of Chopin's Funeral March; although the Russian Composer is strictly original. As the tones gradually die away at the close of the composition the mind is involuntarily impressed and reminded of the composer's untimely death. Could it be possible that Tschai-kowski had a foreboding, that his own end was so near, when he composed this his last work and that an inexplicable inspiration gave expression of resignation in the last tones?

The engagement of Mr. Bruno Steindel was a genuine treat to all; innate artistic feeling and the perfection of technical skill was manifest throughout the difficult selections. Seldom has an instrumental player been listened to with such rapt attention and the applause which followed was so spontaneous and hearty that an Encore was inevitable after the delightful performance of the Fantasia by Servais. The two other selections by Godard and Popper

added to the enthusiasm; in response Mr. Steindel played another difficult Tarantelle by the latter composer creating quite a furore. Mr. Fred Fischer conducted Handel's Largo, orchestrated by himself, in which the Harp obligato of Miss Adele Ghio added materially to the effect.

Mr. A. Ernst has every reason to feel satisfied with the artistic success and it is gratifying to notice a gradual increase of public appreciation by the sale of extra tickets.

### Mischiefmakers

Editor Musical News:

I hope you will give a place in your excellent paper to the following lines. While it is a wellknown fact that foolish jealousy exists among musicians, who should be sons of Harmony, yet it is to be regretted that Amateurs should see any cause to give expressions in print, in illadvised terms, to injure the cause for which they apparently work, viz: the propogation of music as an Art. The Tuesday Musical, the St. Louis Club, the Apollo Club, the Morning Choral Society and the Choral Symphony Society are unquestionably the prime leaders in that direction; in our midst, each has a distinct field of operation. Individually and collectively they can do much to elevate the taste for good music, there is no reason for any jealousy. With all due respect to each, yet it cannot be controverted, by any foolish discussion, but that the Choral Symphony Society stands above all by uniting vocal and orchestral forces which, according to the constitution of the others, not transgress or interfere with neither of them. An article appeared in "The Mirror" January 6th, signed A.C.W. which is unquestionably from the pen of Professor A. C. Wegman, in which he expresses the opinion that it would be better if Amateur Clubs would engage artists who did not appear at the Choral Symphony Society believing that thereby the financial success of the latter might suffer. It is not here the place to discuss how far he is correct; however the article called forth some very ill tempered remarks which appeared in "The Mirror" January 13, accusing the writer as being "evidently inspired by some one identified with the Choral Symphony." Why Mr. A. C. Wegman, the accredited critic of the Mirror did not repudiate such a charge does not seem clear. That the two letters, one from "Members of an Amateur Club" the other from "Feminine of the Pronoun," emanate from the same source, can easily be seen from a comparison of quotations from their letters which are here appended:

#### M. A. C.

Mr. Ernst is not a competent conductor.

The instruments upon which they play would be a disgrace.

A lot of misguided women.

Infatuated with an incompetent leader.

His want of musical intelligence, learning and artistic qualifications.

#### Feminine of the Pronoun.

This city not need or want Mr. A. Ernst

The want of \*\* a new orchestra \*\* with instruments of pure tone.

Loyal but infatuated women Vainly endeavored to make the public believe that they have a great and successful conductor, under the leadership of a legitimate, rational and musical conductor.

These few excerpts will suffice to show the animus of the writers; that they are "ladies" can hardly be supposed from the terms used towards the board of management which consists principally of ladies who have labored hard to secure a guarantee fund. Let us suppose that the writers belong to the sterner sex which is at times coarse. "There is not a musician in St. Louis who does not know that Mr. Ernst is not a competent conductor." There are only three musicians, whose names need not been mentioned, who have at various times made derogatory remarks about Mr. Ernst, but this easily accounted for as their vanity has been a little hurt. Mr. Ernst has placed himself at times in an unpleasant light by being too outspoken, but as a Musician, who has earned his laurels in Europe and full substantiated his claims thereof in St. Louis, he certainly is respected by all fair minded musicians. It is easy to be insulting but that cannot injure him. I think there is a nigger in the woodpile and that the attacks come from a faction that unsuccessfully tried to organize rival Symphony Concerto. In conclusion I wish to say that I am not a member of any musical club nor of the board of management of the Choral Symphony Society, but I know sufficient of the two former that as a body they are anxious to see the C. S. S. succeed and do not uphold mischiefmakers.

Respectfully,

Una pro multis.

Criticisms of Mr. G. Buddeus Concert and the fifth recital of the St. Louis Musical Club have to be postponed till next month for want of space.

Omar Khayyam's "Rubaiyat" set to music by Liza Lehmann will be produced for the first time in St. Louis for the St. Louis Musical Club by our local Quartette: Miss Adelaide Kalkmann, Miss Jessie Ringen, Mr. H. Charles Humphrey and Mr. Wm. Porteous on February 26th, at 3 P. M. in Memorial Hall.

Besides this work, which is not very long, Miss Ringen and Mr. Humphrey will give Act II, Scene 3rd from "Samson and Deliah."

### La Zingara.

It has been my pleasure to examine the proof sheets of the above named composition, by the well known musician, Mr. Waldemar Malmene.

While not going into a critical analysis of the same, yet in its rugged rhythm and bold changes of harmony will be found much of the untamable gypsy spirit, for which it it aptly termed La Zingara.

After a short introduction, somewhat suggestive of the subject matter the polacca itself is introduced.

In playing over the composition the "cantabile" on the second page and the part marked "Un poco piu lento," with its counter theme in the left hand will be found especially worthy of notice.

After a repetition of the first and second pages, an octave passage brings the composition to a brilliant close.

E. V. MCINTYRE,  
Organist Second Baptist Church.

### CAUTION.

The undersigned regrets to hear that an unprincipled person has travelled in the country representing himself as agent of the "Musical News" and collecting subscriptions. We herewith caution our friends and subscribers not to pay any money except to the undersigned or his accredited agents whose names will be published later.

WALTER LUHN,  
Proprietor and Publisher.



# AIR DE BALLET.

3

*Allegretto.*

E. R. Kroeger.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first system is marked *mf* and *cresc.*, ending with *rit. e dim.*. The second system is marked *mp dolce.*. The third system has no specific dynamic marking. The fourth system is marked *p* and *mf*, ending with *dim.*. The fifth system is marked *p* and *mf*. The bass line is marked with 'Tcd.' and '\*' throughout. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

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mp dolce

Ted. Ted. Ted. Ted. Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted.

\* Ted. Ted. Ted. Ted. Ted. \* Ted. \* Ted. \* Ted. \* Ted. \*

lusingando.

p mf

Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \*

p mf

Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. Ted.

p

Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \*

f dim.

Ted. Ted. Ted. Ted. Ted. Ted. Ted. \*



The musical score consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a repeat sign.

System 1: *mf*, *cresc.*, *rit. e dim.*. Notes: *Teo. Teo. Teo. Teo. Teo. Teo. Teo. Teo.*

System 2: *mp dolce.*. Notes: *Teo. Teo. Teo. Teo. Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. Teo.*

System 3: *p*. Notes: *Teo. Teo. Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

System 4: *mf*, *dim.*, *p*. Notes: *Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

System 5: *mp dolce.*. Notes: *Teo. \* Teo. \* Teo. \* Teo. Teo. Teo. Teo. Teo. Teo. \* Teo. \* Teo.*

System 6: Notes: *\* Teo. \* Teo. \* Teo. \* Teo. \* Teo. Teo. Teo. Teo. Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

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# BIRDIE'S EVENING SONG.

VÖGLEINS NACHTGESANG.

Reverie.

Rich. Eilenberg, Op. 79, No. 2.

*Andante tranquillo.*

*p*

*pp*

*mf*

*pp*

*p*

*mf*

*tr*

*tr*

*morendo.*

*pp*

*ritard.*



Respectfully Dedicated to Mr. Emil Liebling.

3

# LA ZINGARA.

Polonaise de Concert.

Composed by  
WALDEMAR MALMENE.

*Allegro con Spirito.*

The first system of the musical score is in 3/4 time. It features a treble and bass staff. The treble staff begins with a series of eighth-note runs, with fingerings 4 3 2 1 and 4 3 2 1 indicated. The bass staff starts with a forte (f) dynamic and contains similar eighth-note patterns. The system concludes with a piano (piano.) marking and a series of chords in the bass staff.

*Tempo di Polacca.*

The second system continues the piece with a tempo change to 'Tempo di Polacca'. It consists of two staves. The treble staff has a melody with slurs and accents, alternating between forte (f) and mezzo-forte (mf) dynamics. The bass staff provides a harmonic accompaniment with chords and single notes.

The third system continues the polacca tempo section. It features two staves with alternating forte (f) and mezzo-forte (mf) dynamics. The treble staff contains a melodic line with slurs, while the bass staff has a steady accompaniment of chords.

The fourth system continues the polacca tempo section. It features two staves. The treble staff has a melodic line with slurs and accents, alternating between forte (f) and mezzo-forte (mf) dynamics. The bass staff provides a harmonic accompaniment with chords and single notes.

The fifth system concludes the polacca tempo section. It features two staves. The treble staff has a melodic line with slurs and accents, alternating between forte (f) and mezzo-forte (mf) dynamics. The bass staff provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a final chord in the bass staff.





First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 5, 5, 4. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte) at the beginning, *forte* (forte) later in the system.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 5. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte) at the beginning, *f* (forte) later in the system. The system ends with a *rallent.* (rallentando) marking and a triplet of eighth notes.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 1, 3, 2, 4, 1, 5, 4, 3, 2, 1. Bass staff has a rhythmic accompaniment. Dynamics: *mf a tempo.* (mezzo-forte at tempo). The system ends with a *mf* (mezzo-forte) marking.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) later in the system.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 5. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) later in the system.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 5. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) later in the system. The system ends with a *ritard.* (ritardando) marking.



*Un poco più lento.*

*Cantabile.*

*mf*

*f*

*mf*

*cresc.*

*a tempo.*

*poco rall.*

*Più mosso con impeto.*

*rit.*

*f*

*ff*

*Un poco più moderato.*

*rallent.*

*f*

*mf*

*sempre forte.*

*rit.*



*a tempo.*



*Cantabile.*

mf f *rall.*

f mf

f mf

*Presto con fuoco.*

*rall.* *ff*



# MY SWEETHEART'S COMING HOME.

Fred. Hoffmann.

*Scherzando gracioso.*

*mf*

1. What makes the world so  
2. A day a - go 'twas

*mf* *p*

This system contains the first two staves of the musical score. The first staff is the vocal line, and the second is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is 'Scherzando gracioso'. The first measure of the vocal line has a 'mf' dynamic marking, and the first measure of the piano accompaniment has a 'mf' dynamic marking. The second measure of the piano accompaniment has a 'p' dynamic marking.

*rit.*

*a tempo*

won - drous fair? The earth so green, the sky so blue. The  
dark as night; How long and drea - ry seemed all time! But

This system contains the third and fourth staves of the musical score. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is 'Scherzando gracioso'. The third measure of the vocal line has a 'rit.' dynamic marking, and the fourth measure of the vocal line has an 'a tempo' dynamic marking.

*rall.*

sweet - est sun - beams fill the air, Where once was all a dis - mal hue, My  
now the wait - ing's o'er all's bright; My heart is full of glad - est rhyme! The

This system contains the fifth and sixth staves of the musical score. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is 'Scherzando gracioso'. The fifth measure of the vocal line has a 'rall.' dynamic marking.



*Leggiero.* *cresc.* *ff*

lit - tle world is full of song, The birds — a - round sing blithe and song, There's  
flow - ers smile and nod their heads, As if — their joy they would es - say Ah!

*Leggiero.*

*mf* *p* *rall.*

mu - sic all the fields a - mong, My sweet - heart's com - ing home to - day. There's  
do they know? Yes they must know My " " " " " " " Ah!

*pp* *pp*

*a tempo.* *cresc.* *Largo.* *ff*

mu - sic all the fields a - mong My sweet - heart's com - ing home to - day.  
do they know? Yes they must know My " " " " " " "

*Largo.*

*p* *dim.* *pp*



*Dedicated to my daughter.*

# MAUD GAVOTTE.

M. Hartding.

*Grazioso.*

The musical score for "Maud Gavotte" is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked "Grazioso." and the dynamic is "mf". The score consists of four systems of music. The first system shows the piano part with a series of chords and the violin part with a melodic line. The second and third systems continue the piece with various musical notations including notes, rests, and slurs. The fourth system concludes the piece with a "FINE." marking. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single treble clef staff.



*a tempo.*

rit.

rit.

This system contains the first staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is marked 'rit.' and contains a half note chord. The second measure is marked 'a tempo.' and contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure is marked 'rit.' and contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

*a tempo.*

1.

2.

This system contains the second staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is marked 'a tempo.' and contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure is marked '1.' and contains a half note chord. The sixth measure is marked '2.' and contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

This system contains the third staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

*2<sup>d</sup> time 8va.*

*p*

This system contains the fourth staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure is marked '2<sup>d</sup> time 8va.' and contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

This system contains the fifth staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

*D.C. al Fine.*



# NELLIE.

3

POLKA MAZURKA.

A. TRAUTMANN.

Scherzando.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system is marked 'Scherzando.' and begins with a piano (p) dynamic. The second system continues the Scherzando section. The third system is marked 'Brillante.' and begins with a forte (f) dynamic. The fourth and fifth systems continue the Brillante section. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. There are also markings for 'Red.' and '\*' below the staff in the third, fourth, and fifth systems. The piece concludes with a final cadence in the fifth system.

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*p.*  
*mf* 5 4 2 1  
*Basso cantabile.*

1. 2.  
 4 2 1 2 1 2 2 2 3 2

*Giocoso.*  
*f* 4 2 4 2 3 1 5 3 2 2 1

Red. \* Red. \* Red. \* Red. \* Red. \*

*f* Red. \* Red. \* Red. \* Red. \*

*f* Red. \*

*Nellie.*



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the treble staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2. A dynamic marking of *f* (forte) is placed below the bass staff.

The second system of musical notation continues the piece. The treble staff features a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the bass staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2.

The third system of musical notation features a first and second ending. The treble staff has a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the bass staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2.

The fourth system of musical notation begins with a dynamic marking of *f* (forte). The treble staff has a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the bass staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2.

The fifth system of musical notation continues the piece. The treble staff has a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the bass staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2.

The sixth system of musical notation concludes the piece. The treble staff has a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4. The bass staff has a half note G2, followed by eighth notes A2, B2, and C3. A fermata is placed over the first measure of the bass staff. The system concludes with a double bar line, after which the treble staff has a half note D4 and the bass staff has a half note G2.

Nellie.



**Strassberger's Conservatory of Music.**

2200 St. Louis Avenue.

Pupils Recitals were given last Thursday and Friday evening and Saturday afternoon at the above institution, which were well attended. The different selections by the various pupils were performed very creditably, with good expression and technical effects. That great progress had been made was satisfactorily demonstrated and proofs that only the best teachers are engaged and therefore we can recommend this school to any one who desires to receive a thoroughly Musical education. It is very flattering to hear that 249 pupils are attending this school at present and 24 of the most accomplished teachers participating instruction in all its different departments. Following pupils took part in the programme:

*Piano Solos, Duets, Trios and Quartetts.* Misses: Lulu Schilling, Olinda Drees, Pearl Wand, Ella Rascher, Clara Vogt, Lulu Stockho, Ada Hopkins, E. Webner, C. Vorhauer, Emma and Otilie Obermeier, Clara Wind, Annie Waltke, E. Floerke, Bertie Oberheide, Laura, Julia and Lydia Querl, Annie Beiderwieden, Hazel Beal, Ada Wennecker, Alma Becker, G. Van Kamen, K. Havener and L. Stoeperman.

*Vocal Solos and Duets.*—Misses: Ad Daneri, Mary Lange, Ad Krenning and L. Helm.

*Elocution.*—Misses: Edna Hassebrook, M. Strassberger and L. Belsmeier.

*Violin Solos, Trios and Quartetts.*—Messrs. Max W. Gottschalk, Wm. Querl, Hubert Bauersachs, Andrea Clark, Ch. Brown, Rob. Sheehan, Geo. Geary, Walter Stockho, Eugene Berger, Edwin Dress.

The above pupils receive their instruction from the following teachers:

Profs. Paul Mori, Aug. Reipschlaeger and Katie Jochum on Piano; G. Parisi, Dr. J. P. Nemours and Bruno Strassberger on Violin; Miss Mary N. Berry in Vocal; and Mme. L. C. Wilkins in Elocution.

Mr. H. C. Wilson the energetic Organist and Musical Director of Union Methodist Church, and Mr. H. H. Darby the wellknown Organist and Musical Director of Christ Church Cathedral have formed co-partnership to place upon a careful and systematic basis, the business of a Choir and Concert Agency for St. Louis and surrounding towns.

Experience has taught them there was no settled or well arranged method for the Church Committee finding just what they needed in the place of Director, Organist and Singer, and so the St. Louis Choir Agency and Entertainment Bureau seems to fill a long felt want. Already many of our foremost Vocalists and Musicians have registered with the Agency and wish the Managers all success. The office of the Bureau is at 1118 Olive Street, St. Louis.

Mr. Theodore Comstock late organist of St. John's, Keokuk, Iowa has been appointed Organist and Choirmaster of St. John's, St. Louis, this appointment was through the St. Louis Choir Agency.

St. Louis is constantly welcoming to her musical circles musicians from all parts of the country, one of the latest addition is Mr. H. Wilson of New York City, who is the Organist and Musical Director of the Union M. E. Church, which Congregation is to be congratulated on securing the services of this gifted Musician. Mr. Wilson is a Tenor Soloist of national reputation and is the recipient of the most flattering notices from the press in the cities he has appeared.

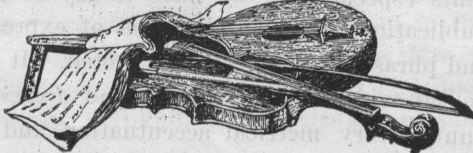
FANNIE BLOOMFIELD-ZEISLER was born at Bielitz in Austrian Silesia, but came to America with her parents when she was less than two years of age. Her parents settled in Chicago, where she still lives. Her musical talent showed itself when she was about six years old and when she, before receiving any instruction, picked out the tones of "Annie Laurie" on the piano upon which her older brother (Dr. Maurice Bloomfield, now professor of Sanscrit at John Hopkins University, Baltimore) done his practicing.

Her first teacher was Bernard Ziehn of Chicago. But very soon she became a pupil of Carl Wolfsohn of whom she received instruction until she went to Europe. In 1877, when Madame Essipoff, the great pianiste, toured this country, she heard little Fannie Bloomfield play and pronounced her pianistic genius which should be educated in Europe. She strongly advised her parents to send her to Leschetizky, who was then and is now the foremost piano teacher in the world, and among whose pupils are Essipoff, Paderewski, Slivinski and other pianists of the first rank. This advice was followed and in the summer of 1878 little Fannie Bloomfield went to Vienna and for five consecutive years studied under the great master. In 1883 before leaving Vienna, she played several times in that city, earning more eulogistic comments from the critics there. In the fall of 1883, she returned to America and soon began public playing in this country. Up to the spring of 1893, she appeared on the concert stage every winter, and has frequently been the soloist of all the prominent orchestral organizations in this country, such as the New York Philharmonic and Symphony Societies, the Boston Symphony Orchestra, the Chicago Orchestra, the Buffalo, Cincinnati and St. Louis Orchestras and at the Worcester festivals. Everywhere and always she was pronounced a pianiste of extraordinary attainments. Not satisfied with the position assigned to her by American critics, she went to Europe in the fall of 1893 and appeared at Berlin, Vienna, Leipzig, Dresden and other German cities, and was in all those places recognized by press and public alike as the greatest of woman pianists, and as one of the greatest pianists of either sex and of all times.

On the strength of these successes, she was engaged for a tour all over Europe during the winter of 1894-5 during which she played in Berlin, Hamburg, Bremen, Cologne, Frankfurt, Munich, Dresden, Leipzig, Magda-burg, Hanover, Copenhagen, Geneva and many other cities, everywhere carrying away her audience and winning triumphs upon triumphs.

In the spring of 1895, she returned to this country and until fall lived in retirement, preparing for her tournee in this country of which the brilliant concert given by her on October 23, 1895, at Carnegie Hall, New York, with the assistance of the Damrosch orchestra was the opening. She played fifty concerts in the season of 95-96, and last autumn made a tour of the Pacific Coast with unusually brilliant success. She will make a tour of France and England the coming spring.

Here follow a few quotations from her European criticisms: "Her playing reminds one of *Rubinstein*"—Berlin Lokalanzeiger. "She is one of the *foremost piano interpreters of the age*"—Dresden Neueste Nachrichten. "One is involuntarily reminded of *Rubinstein*"—Berlin Tageblatt. "Her playing is remarkably like that of *Rubinstein*"—Berlin Volkszeitung. "A magnificent *amazon of the keyboard*"—Vienna Tageblatt. "Her virtuosity is *stupendous*"—Vienna Neue Freie Presse (Hanslick). "She is without doubt one of the *first pianists of the present time*"—Cologne Zeitung (Neitzel). Mrs. Zeisler is *easily the leader of the woman pianists of the present time*"—Berlin Kleines Journal (Tappert). "Her playing is the greatest heard here in years, nay, we would almost say the *greatest ever heard*"—Berlin Volkszeitung. "Her playing was above criticism—Berlin Boersen Courier. "A pianist who has few peers"—Berlin Lokalanzeiger. "A stupendous virtuoso, both technically and mentally"—Munich Neueste Nachrichten (Porges). "In every respect a *player of the first rank*"—Munich General Anzeiger.

**Notes from Warrensburg, Mo.**

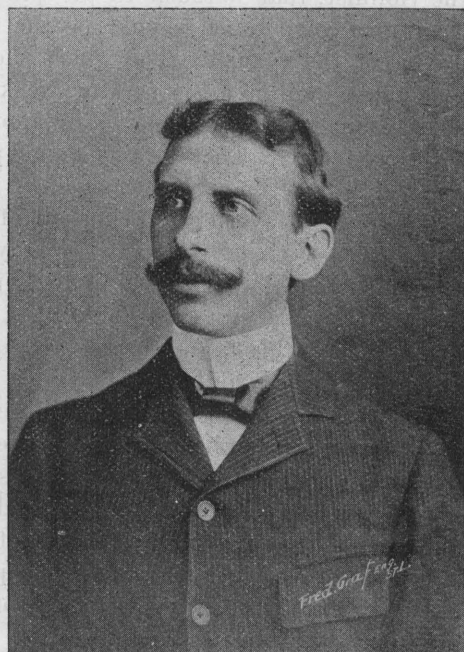
The teachers of the Warrensburg School of Music gave their annual recital January 21. A goodly audience was present, notwithstanding the terrific snow-storm which visited the city that day. The following interesting programme was rendered: Overture, "Poet and Peasant," Suppe; Orchestra: Piano Solo, "Mädchen Wunsch," Chopin Liszt, "Staccato Etude," Rubinstein, Prof. R. E. Wadell: Vocal Solo, "Remember Thy Creator," Mendelssohn Quartette; Piano Solo, "Tarantelle," Nicode. Miss Matty Moody; Violin Solo, "9th Concerto," De Beriot, Adagio Rondo, Miss May Davis; Vocal Solo, "Nymphs and Fauns," Bemberg, Miss Moody; Piano Solo, "D minor Concerto," Rubinstein, Allegro, Miss Marie Houx, (Orchestral Part, Prof. Wadell, 2nd Piano); Vocal Solo, "Good-night," Mendelssohn Quartette; "Fairy Tales," "Return of the Troops," Eilenberg, Orchestra.

One of the most pleasing numbers was Miss Houx's Solo. She really surpassed herself in her masterly conception and rendition of this famous concerto. Prof. Wadell, also, although laboring under the disadvantage of appearing in the varied roles of conductor, vocalist, accompanist, solo pianist and general manager, showed in his numbers a degree of polish and nicely finish that is rarely found west of Chicago. Special mention too is due Miss May Davis, whose violin selection was given in a highly artistic manner and needless to say absolute surety of technique. But probably the most effective solo of the evening was the vocal number by Miss Moody, which was with good attack and excellent style.

The Mendelssohn Quartette comprised of Messrs. Hendrick, Wadell, Shepard and Gilkerson is a great favorite and is always warmly appreciated.

The orchestra too, which now numbers 13, did good work under Prof. Wadell's able direction and marked improvement was noticed in its technique and ensemble.

NED.

**MILTON B. GRIFFITH.**

Mr. MILTON B. GRIFFITH, the popular tenor at the Lindell Avenue M. E. Church, is a late addition to the ranks of this city's musicians. Mr. Griffith has taken a Studio at the "Conservatorium," 3631 Olive Street, and has already met with very gratifying success in his teaching. In addition to his class here Mr. Griffith in response to numerous applications has accepted a class in Belleville, Ill., and will devote two days of each week to out of town teaching. Mr. Griffith has also been the recipient of flattering offers of concert engagements, and has accepted the tenor solo work at the Tackio, Mo., annual Music Festival, where he will sing the tenor solos in the "Messiah." Mr. Griffith's voice is a pure tenor of the Lyric school, it is of the quality usually designated as "silvery," while combining the essential elements of great compass and power, it is full of sympathetic expression. Mr. Griffith is a native of Indiana, and was for years the favorite pupil of F. X. Arens, the famous exponent of the method taught by Julius Hey, at the Berlin Royal Conservatory. Mr. Griffith sang for two years in Plymouth Church in Indianapolis, and afterwards directed the Choir of the First Presbyterian Church in that city. He then accepted the position of Vocal Instructor at the University of Indiana, which position he successfully filled for two years, leaving it to take a more lucrative position at Tackio College, near St. Joseph, Mo. Mr. Griffith is well equipped for Oratorio and Concert work, his large repertoire including "The Messiah," "Elijah," "St. Paul," "Judas Maccabeus," Verdi's "Requiem" and the "Creation," which later work he successfully directed on several occasions.



## About Pianistic Bad Habits.

By R. ECCARIUS-SIEBER.

(Translated from the German.)

Piano playing is at present so much in fashion that it is almost always taken as an evidence of a polite education "to be able to play the piano a little." Consequently there are many who play the piano whose personal conditions do not permit them to enjoy thorough instruction long enough to attain sufficient technical skill in order to become self-dependent and who therefore try to improve themselves without a teacher. Thereby the danger arises, either through ignorance or deficiency of strict self-control, or perhaps for both these reasons to fall into errors regarding an art, such as playing the piano is, which requires so much self-sacrifice, resignation and practice. We hope to be able to assist those who are depending upon their own exertions, in their endeavors for self-improvement, by pointing out in the following remarks how to avoid "pianistic bad habits" so frequently noticed.

What correct attack and pure intonation is to the singer, and the proper use of the bow to the violinist, that is touch to the pianist. To acquire a good touch should be the first endeavor of the pianist. The touch should not be too harsh, nor too soft or weak; it must be resonant, one tone must follow another smoothly connected. Therefore he should play much and often songs and melodies, also scales slowly, endeavoring to bring out of the instrument the most resonant, equally in strength, sustained tones seeking to imitate the tones of a good singer. This object can be accomplished through a correct and quiet position of the hand and fingers without any stiffness. It is to be remembered that different kinds of touch have to be distinguished, especially the clinging (*legato*) and the short (*staccato*) touches. How many thousands of players avoid almost entirely the use of the latter mode of playing, and thereby deprive themselves almost from the start of one of the most important means of expression.

In contrast with the *legato* touch, in which the key is only relinquished at the very moment that the next is pressed down, whereby the tones flow one into another, is the *staccato* in which tones are perceptibly separated through short rests by which also the value of the notes is abbreviated. This can be done in various ways. Without entering in all the different gradations of touch we will first of all mention "the wrist-staccato." This is to be practised in the following manner: The fingers should touch the keys lightly that are to be played. The moment that the key is pressed down and the tone is heard the hand must spring up quickly from the wrist but come again immediately in contact with the key without producing a tone, unless in a quick *tempo* when other tones have to follow. A second mode of the same staccato is as follows: The hand is raised high above the keys, from which position the touch follows with the immediate springing up of the hand again.

With the unmoved position of the forearm the hand remains firmly in this raised position until the next touch is required. Both *wrist-staccatos* are often much employed in scales as well as passages of thirds, sixths and octaves.

That staccato, which is made use of in playing chord passages e. g. in Bravura pieces and is executed with the whole forearm, sounds much harsher, and which with the firm holding of wrist and fingers moves easily from the elbow. The opposite to this touch is the more difficult "*finger-staccato*" the lightest detached mode of playing, which is employed in such places as are marked *piano*, *pianissimo* and *leggero*, and as the word indicates is effected by means of a loose wrist through a quick upward rising of the finger as soon as the key has been struck. Attention has to be paid to a correct position of the fingers; the middle joint of the finger must be loose and a little bent inward when touching the key. The finger and wrist *staccatos* require diligent practice. That intermediate kind of touch, without connecting the tones or without a distinctly defined staccato, which sustains the tones and only lifts the finger just before striking the next chords, the *non-legato*, requires no special explanation. While the *legato* is recognized by the curved line over the notes, and is everywhere employed where no sign to the contrary appears, yet the staccato is indicated by dots . . . which shorten the value of notes about one half, or by short strokes | | | which shorten the value of the note three fourth. Dots with a curved line above . . . or sometimes - - - - above the notes indicate the *non-legato*. The *legatissimo*, when the fingers are to remain on the key till the following is touched, occurs very seldom and requires no explanation only players are cautioned about its use in the wrong place. That all indications of *forte*, *piano*, *crescendo*, *sforzato* etc., in fact that all dynamic signs should be duly observed by the touch is self-evident. This brings us to the requisite emphasizing and gradation of tonal successions, accentuation and phrasing necessary for an expressive style of playing.

Above all let the universally false idea be combatted of emphasizing always the first note in each measure, and in compound rhythms always so forcibly the intermediate accent. Every cultivated ear will easily recognize how unnatural this appears in most cases, how the sense, the unity of the musical idea is thereby destroyed. Where, in consequence of sharply defined rhythmic formations, the accentuation should be given, is always undoubtedly easily felt by all who are endowed with musical feeling and rhythm.

Without numerous musical example it would be impossible to discuss the nature of phrasing and the harmonic, rhythmic and melodic accents especially as we have to-day so many publications in which all signs of expression and phrasing are so carefully noted. It must be self-evident that *crescendi* and *decrescendi* annul every metrical accentuation and that

on the other hand rhythmic and harmonic accentuations, which often occur, on the usually unaccented portions of the measure, even if they produce a momentary displacement (syncopation) of the rhythm are perfectly correct and justified by the emotional character of music.

(TO BE CONTINUED).

## Notes from my Musical Scrap-Book

**FIASCO.** How much this word has been used in connection with failures on the stage, and yet how few are acquainted with the origin of the expression and true meaning of the word which is purely Italian, signifying a bottle. It is related, by an Italian scholar, that at the end of the sixteenth century Domenico Biancolelli was one of the most famous harlequin of Bologna. The harlequin of those days was widely different from what frequenters of English pantomimes imagine him to be. His was the star part; in those benighted days he had to improvise. Domenico appeared every evening with a new original monologue, the remote ancestor of the hideous "Topical Song" of the present day. The subject of his improvised monologue he took from some common thing he brought on the stage with him. Sometimes he appeared with a letter which he had just found in his lady love's chamber, sometimes he appeared with an unromantic boot-jack, sometimes with a wig; in short anything to start with. But one night he appeared on the stage with one of those long necked, straw encased bottles whose round bellies are lined with "Chianti." Whether Domenico had not sampled his bottle sufficiently or had sampled it too much, history saith not. But, however that might be, he was not well and "indisposed," and his monologue suffered therefrom. The Italian audience, always disposed to demonstrative censure, as well as applause, whistled and hissed. Then the poor harlequin seized his flask, held it out before him, and in tones of severest reproach exclaimed: "*O, fiasco maladetto*, it is thy fault that I am so dull this evening" and hurled it shattering to the ground. A few laughed but the Evening was a failure for Domenico. For 200 years, since the mishap of this poor harlequin an artistic failure has been known as a "fiasco." Rossini, the eminent composer was wellknown as the greatest punster and joker among musicians, and when his opera "Sigismondo" was hissed at the performance in Venice, he communicated the news to his mother by sending her the picture of a large bottle (*fiasco*) to indicate the failure.

**A SINGING AND DANCING MONARCH.** That the opera flourished in France in the earlier days is much due to the prodigality of Louis XIV, whose taste for music, the ballet and the fine arts cannot be denied. He seems to have inherited his taste from his mother Anna of Austria, who had appeared on the stage at the Court of Madrid much to the disgust of the proud Spaniards, who declared



that she was lost to them and that it was not as Infanta of Spain, but as Queen of France that she had performed. Sutherland Edwards in his History of the Opera gives a minute account of the principal events of his monarch's theatrical ventures. Among others he says: "Like other illustrious stars Louis XIV took his farewell of the stage more than once before he finally left it. His histrionic Majesty was in the habit of singing and dancing in court and ballet and took great pleasure in reciting such graceful compliments to himself as were furnished by the poet Benserade." I here give a free translation of two verses from the play "*Thetis et Pelee*":

More brilliant and better than all the Gods together assembled,

Neither earth nor heaven can produce anything that we resembled.

On February 15th, 1669, Louis XIV sustained his favorite character of the Sun, in *Flora*, the eighteenth ballet in which he had played a part, and the next day solemnly announced that his dancing days were over, and that he would exhibit himself no more. The king had not only given his royal word, but for nine months had kept it, when Racine produced his *Britannicus* in which "Narcisse" refers to Nero's performance in the amphitheatre; these lines were not interpreted as a lofty rebuke but rather as an indirect compliment neatly and skillfully conveyed. Louis XIV reappeared the year afterwards in "*Les amants magnifiques*," a comedy ballet, composed by Moliere and himself, in which the king figured and was applauded as author, ballet-master, dancer, mime, singer and performer on the flute and guitar. As the king had no scruples to appear as an actor, neither did he think it unbecoming that his nobles should do the same, even in presence of the general public and the stage of the Grand Opera. In the letters, patent granted in 1669 to the Abbé Perrin, the first director of the Académie Royale de Musique it is stated: "We wish, and it pleases us that all gentlemen and ladies may sing in the said pieces and representations of our Royal Academy without being considered for that reason to derogate from their titles of nobility or from their rights, privileges and immunities." Many noble ladies and gentlemen took advantage of this privilege and appeared on the stage. But another privilege, more infamous in its nature, was accorded to the Opera that it had full control over all persons whose names were inscribed on its books, either upon personal application and upon recommendation of others and in either case the family had no further power, a matter of great import if a young lady was concerned. *Lettres de cachet* even were issued, commanding the persons named therein to join the Opera. Several amateurs, abbés and others, whose voices had been remarked were arrested by virtue of these *lettres de cachet*, and forced to appear at the Academy of Music which had its conscription like the army and navy. Another privilege granted to the singers, dancers and musicians belonging to the Opera

was to the effect that their salaries were exempted from all liability to seizure for debt.

On the death of Louis XIV, when the reign of government was assured by the Duke of Orleans, the cry of the populace was: "Long live the regent who would rather go to the Opera than to the Mass."

**CANDID CRITICISM.** It is a wellknown fact that it is a rare thing to find an author, singer, player, composer, etc. who can stand a little adverse criticism and always thinks himself underrated when his works receive but fair praise and are not extolled beyond their merits. A notable exception is related of the French poet Jean de la Fontaine, mostly known under the name of Lafontaine. He is best known by his fables which are natural forcible, poetic as well as entertaining; his attempts at writing librettos were however a failure and Lulli, his contemporary who did so much to establish the Opera in Paris, with the help of Louis XIV, had refused to accept any of his librettos. At last he succeeded in getting Colasse, a composer of little merit who not only imitated but also borrowed many of his ideas, to set his libretto "*Astree*" to music. On the night of the first performance the poet was sitting in a box behind some ladies, who were strangers to him and whom he annoyed with loud remarks that the libretto was execrable. At last the ladies addressed him saying: "It is really not so bad. The author is a man of considerable wit; it is written by the Monsieur de la Fontaine." "*Cela ne vaut pas le diable*," replied the librettist, "and this Lafontaine of whom you speak is an ass. I am Lafontaine, and ought to know."

When the first act was over he hastened to the Café Marion near by where he fell fast asleep. Some of his friends came and seeing him asleep, one of them said: "Monsieur de la Fontaine! How is this? Ought you not to be at the theatre to witness the first performance of your opera?" The author awoke and said with a yawn: "I've been; the first act was so dull that I had not the courage to wait for the other. I admire the patience of these Parisians!"

Something similar is told of Charles Lamb, the distinguished English essayist and humorist, who like Lafontaine was not successful as a dramatic author and expressed his astonishment at the patience of the public. He remained in the pit and hissed his own face.

W. M.

### Alton Notes.

Although numerically speaking Alton cannot compare with St. Louis and other large cities yet on musical grounds it can successfully, in a comparative sense, compete with many as the cultivation of the art has for many years attracted much attention in that city. Musicians of repute, such as Mrs. C. B. Rohland and W. D. Armstrong and many others, are well known to require any personal

commending. The Amphion Society under the direction of Mr. Wortman does laudable work by the cultivation of male choruses, to whose efforts also the engagement of the Spiering Quartet, January 12, is due. Mrs. R. C. Mills has for some years conducted a Conservatory very successfully, by means of a monthly publication she seeks to instill a higher appreciation for music and place the work of her pupils in a proper light before the public. As the most prominent of local societies may be mentioned:

### DOMINANT NINTH CHORUS.

The exact definition of the Dominant Ninth is not quite clear to all Musicians, who often quibble about trifles especially in theoretical matters to the disadvantage of the practical. The Alton Chorus however, who adopted that mythical term, works no doubt on a sound basis and is able to resolve the discord, implied by its name, in case it exists in its midst, in a perfectly harmonious manner. This is self-evident from the fact that it has existed five years and numbers among the active and passive members some of the best talents in Alton and can boast of such an efficient and enthusiastic Conductor as Mrs. C. B. Rohland so well known in St. Louis, Mrs. L. R. McKinney as chorus accompanist and that able Musician Mr. W. D. Armstrong to assist at the Organ. The Concert which the Society gave at the Temple Theatre, January 7th, was a most enjoyable affair; the program was of a classical character throughout. The six selections which the chorus sang reflect great credit not only on Mrs. C. B. Rohland, for precision and tasteful singing, but also on the individual efforts of the Ladies composing the same. Too often the chorus is slightly passed by and only the Solists are announced but the programs mentioned the following active members: First and second soprano: Mesdames Bowman, H. B. Sparks, W. L. Sparks, Palmer, Helmers, Ryrie, Hopkins, W. H. Perrin, Johnston, Schwartz, E. M. Sparks, Misses Watson, Drummond, Johnson, Clapp, Everts, H. Phinney, Schweppe, Parker, Brasher, Rodgers, Drury, Nichols, Hoffmeistr, Flynn, Lathy, Cottor, Tesson, Black, Haywood, Walters. First and Second Altos: Mesdames A. M. Perrin, Lane, Wead, Levet, Rollins, Duncan, Young, Crowe, Misses Root, Armstrong, Boals, McKinney, Holland, Holden, Creswick, Haskell, Boyle, Butler, Phinney, Hill, Davis, Mrs. James L. Blair of St. Louis, whose rich Alto voice is so well known, delighted the audience with four Solos receiving quite an ovation. Mr. A. J. Epstein also of St. Louis was heard in two Schumann compositions playing the *Allegro affettuoso* from the A minor Concerto and jointly with Mrs. Rohland the Andante with Variations Op. 46. Mr. Epstein's artistic attainments as a pianist are too well known to require any special commendations, but it was the playing of Liszt's Hungarian Rhapsody No. 12 which roused the audience to a high degree of enthusiasm.



### Musical Publications.

Thiebes and Stierlin have sent the following compositions, just issued by them, for review:

1. *The Enchanted Well.*
2. *Oberon and Titania.*
3. *The Fairies' Lullaby.*
4. *Cinderella.*
5. *The Dance of the Fairies.*

This is a set of 5 characteristic pieces for the Pianoforte by E. R. Kroeger published under the collective title "In Fairyland" in which the talented composer appears in his best. Each one tells its own story in tones, the melodic charms of which reveal the composer's skill and natural talent most favorably. Mr. Kroeger's skill is shown in the development of his themes which, with one or two exceptions, are not of the usual length or 8 or 16 measures, but are rather short characteristic motives which he employs very cleverly. Another commendable feature of the same is the pedagogic aim of each piece. No. 1 seems specially designed for the extension of the fingers in the right hand which must be played with a light staccato; it is an excellent study of which we find a prototype in No. 24 of Cramer's Studies edited by Buelow. The left hand has a beautiful Melody in the first 16 measure. The second theme in *E* major has the melody in the right hand; there is excellent finger practice in the chain of chords which played with a loose wrist add a fresh charm to the previous strain. Alltough no special indication is given, yet the soft *una-corda* pedal would be quite proper throughout.

2. The names of Oberon and Pitania suggest Shakespeare's *Midsummer Night's Dream*. The opening melody is 8 flat major, simple and characteristic, betokens Oberon the king of the sprites while the *Allegro Molto* seems like the revels of the train of fairies which accompany Titania; there is excellent finger practice for the right hand in this movement.

3. The Lullaby is a delicious melody, cleverly sustained by both hands in the first four measures, which contain the principal theme; it is varied at the end with arpeggios in the left hand. The harmonies of *A* flat major with its dominant, introduced in the last four measures, alternating with *G* major have a piquant effect.

4. This is a much more elaborate composition than any of the preceding; the fingering for the triplet figure in each measure is excellent practice for the thumb. The *Tempo di Mazurka* gives the impression of the Ball room where Cinderella's haughty sisters mingle in the dance, while the *B* flat minor part sug-

gests Cinderella's loneliness and dejection. The Composer makes special demands for a careful use of the pedal in this number.

5. The dance of the Fairies is sprightly, interesting and exceedingly useful; it carries out the recommendation offered by Hans von Buelow in one of Cramer's studies when he says: "The practice of changing the finger on one and the same key must be numbered as one of the most excellent means of acquiring lightness of touch." The second part in *D* major requiring a light loose wrist action is excellent practice for both hand.

CREOLE SHAWL DANCE by E. R. Kroeger. Light, graceful and fantastic as the melody in the right hand appears, there is good practice for the left hand which has skips, one might almost call them *salti mortali*, requiring an exceedingly flexible wrist. The second part in *E* major has a charming melody, the sustained character of which, with chord above to be played with the same hand necessitates great care in the contrast of touch to do justice to the composition.

"THE ORGANIST." A dramatic Song by A. I. Epstein, is a composition which must raise the author in esteem of musicians and singers who will examine and sing it. The poet's name which inspired Mr. A. Epstein is not mentioned; the sentiment of the poem is somewhat akin to Adelaide A. Proctor's "The lost chord." Space forbids to quote the poem in full, but the opening lines will convey an idea of the lofty expression which pervade the composition throughout:

In the aisles of the great Cathedral  
The slumb'ring echoes woke,  
But the sound was more than human  
'Twas somebody's soul that spoke.  
A soul that was mighty in feeling  
A soul that had long been dumb.

The melody and harmonies which Mr. Epstein has wedded to the poem must appeal to the singer and the audience's heart; there is no striving for mere effect's sake of high notes. It is a soulfully conceived composition and requires a soulful interpretation of just such a singer as Mr. W. M. Porteous, to whom the song is dedicated. There is much originality in the harmonic combinations which show Mr. Epstein's erudite knowledge and skill as a thorough musician.

I LOVE YOU DEAR, by H. Charles Humphrey. Our favorite tenor appears in a new role as composer, which no doubt will help to establish his reputation as a musician. Although the song is extremely short yet it gives evidence of melodic gift and musicianly treat-

ment in the accompaniment which is above the hackneyed style met with in the popular songs of the day. Why the composer begins the third verse in *E* flat minor, and the melody with *C* flat, yet in the next measure proceeds to *C* natural, although the harmonies of *E* flat minor is retained in the accompaniment, does not appear quite plain. The title of the song and the sentimental expression of the melody with no doubt appeal forcibly to Mr. Humphrey's lady friends.

Mr. Max Ballmann, whose name is so well and favorably known as vocal teacher and composer, has just published an excellent Duet: "Come, beautiful Spring" for Soprano and Alto; or Tenor and Bass. The melody is chaste and pleasing; the leading of the voices is flowing and correct according to the laws of harmony, while the accompaniment, although not elaborate, is distinctly characteristic, well adapted to the style of composition. If the marks of expression and the phrasing is observed, as indicated by the composer, it cannot fail to please. Mrs. Theresa Balmer, wife of the late esteemed Mr. Charles Balmer, has added a german version to the song which will make it double attractive.



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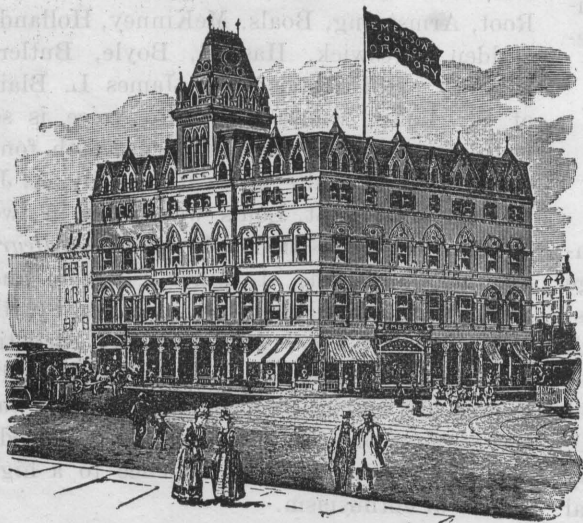
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